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[230.]

[FEBRUARY, 1907.]

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We received many interesting "Suggestions" in response to the invitation in our December issue. We anticipated some of them by the new features introduced in the JOURNAL last month; others we will consider very carefully and may possibly adopt later on. But if we carried out one or two of the ideas suggested we should have to issue a good sized volume each month. The prize has been equally divided between Mr. Joseph Hayward, of Ipswich, and Mr. J. F. Blasdale, of Nottingham.

The prize of One Guinea offered by our publisher for the best Sunday School Anniversary Hymn and Tune has been awarded to Mr. G. S. Blanchard, of Hull.

We are requested to announce that owing to concert arrangements at the Crystal Palace, it is necessary to change the date of the Non-conformist Choir Union Festival from June 15th to June 22nd. \*\*\*\*\*

The use of a lighted candle inside an organ is always dangerous, and has no doubt occasionally been the cause of serious fires. Messrs. Norman and Beard have recently issued the following notice to their workmen :—

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It would be well if some such regulation applied also to those more intimately connected

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with the church, who sometimes get inside to do small repairs. \*\*\*\*

The *Border Counties Advertiser*—an excellent weekly paper circulating in Shropshire and North Wales—has been giving some curious specimens of printer's errors. One, describing a wedding is very amusing. Here it is:—

"As the wedding party entered the church the organist played the 'Introduction' by Robinson. The bride entered the church leaning on the choir. The hymn chosen was 'Gracious Spirit, Holy arm of her brother, by whom she was given away, and the brother of the bridegroom, acted as best man. Psalm lxvii, was sung, the singing being led by the Ghost,"

Singing led by a ghost is something of a novelty. \*\*\*\*

The duties which belong to the appointment of organist are often truly remarkable. Sometimes besides playing, the organist has to teach in the parish school; in one case we know of, the acceptance of the position involved the milking of the vicar's cows. But from Scotland we learn of quite a new condition, "That the organist shall read the proclamation of banns of marriage when desired by the minister or session clerk." As will be remembered, Handel once found one of the conditions of a position he was competing for was that the successful candidate should marry the daughter of the retiring organist! No wonder Handel declined to compete.

There is trouble between the vicar and choir of St. Paul's Church, Southend. The former preaches for thirty or forty minutes, which the choir do not like, and they have "struck" in consequence. The Vicar's opinion is that it is not the length of the sermons, but the dragging

of the hymns which causes the weariness. This is the choirmaster's version :—

" My work is cut out to keep the boys awake, and even the men grew drowsy and tired. I have heard them snore during the sermon, and have had to throw pellets at somnolent youngsters to rouse them to a sense of duty. I could not stand it any longer."

It is an unfortunate dispute; but the fact that the people's and the vicar's warden and most of the congregation are on the side of the choir, seems to point that the singers at least have a good case.



Carolling in Highbury is profitable. The carollers, under the able conductorship of Mr. J. Macfarlane, made £115 last Christmas. Since 1886, when they first started, they have made altogether £1,850, all of which has been given towards providing dinners for the poor.



The annual spring festival of the London S.S. Choir will be held on Saturday, the 16th February, at the Royal Albert Hall, South Kensington. In addition to the choir and orchestra of 1,200 adult performers, Miss Evangeline

Florence, Miss Lily Gover and Mr. Chas. Saunders will sing. A most interesting programme has been arranged for the occasion, which includes selections from Haydn's "Creation," and anthems, choruses, and part songs by leading composers, with selections by the orchestra of 200 performers under the direction of Mr. Wesley Hammet, A.R.C.O. Mr. Wm. Whiteman will conduct, Mr. Horace G. Holmes will preside at the great organ, and Mrs. Mary Layton, F.R.C.O., at the piano-forte. The next great Crystal Palace Festival will be held on Wednesday, June 19th.



An instrument for turning over music pages has been brought out by Mr. G. H. Meyer, a British subject from Capetown. It consists of a number of files, each of which is fixed to a leaf, and when the pianist wants to turn over he simply presses his knee against a lever attached to the piano frame under the keys and the leaf flies across at lightning speed without tearing. The machine can always be worked either backwards or forwards by hand or foot. The filing up of music sufficient for an hour's performance only takes a minute.

### Passing Notes.

M. WIDOR, the organist of St. Sulpice, at Paris, says that after the yearly cleaning of his instrument, by which the accumulations of dust are removed, the increased brilliance he obtains is "truly astonishing." Here is a hint for our church authorities, who can hardly be convinced that an organ ever needs cleaning at all. Personally, I have never succeeded in getting my organ cleaned once under five years. In some cases I have not succeeded in getting it cleaned at all; and I know that the only chance for many organists is to put in a strong plea for their instrument when the church itself is being "cleaned and painted." Of course I should never dream of asking that my organ be taken down and cleaned every year. That would be an aspiration altogether Utopian. But surely if M. Widor gets such remarkably increased brilliance from an annual cleaning, we poor beggars of the Nonconformist churches might be favoured with a distribution of the dust at least once in five years!

May I add one more to the Dr. Peace anecdotes as recorded in the January issue of the JOURNAL? It touches the matter of transposition as applied to the testing of candidates for organ appointments. Dr. Peace, as the writer of the article says, insists very strongly on transposition as an essential qualification in an organist. But he was nearly caught napping once (and this is the anecdote). Among the candidates he was trying was a man who had been precentor (it was in Scotland) in the church before the introduction of the organ. Dr. Peace set him a tune to transpose. "May I transpose it

from a sol-fa copy?" asked the candidate. "Certainly," said Dr. Peace, without reflecting. But that instant a thought flashed upon the examiner. "Stay!" he said, before the candidate had begun; "this won't do; there's no transposition from sol-fa. No, no; old notation, if you please." The candidate declined, and of course he didn't get the appointment. "But he nearly had me, though," says the Doctor, when he tells the story.

Ferrari, the well-known composer, relates the following anecdote in his memoirs. On a cold December night a man in a little village in the Tyrol opened a window, and stood in front of it, with hardly any clothing on his back. "Peter!" shouted a neighbour who was passing, "what are you doing there?" "I'm catching a cold." "What for?" "So I can sing bass to-morrow at church." Alas! our English vocalists do not need to take such pains to catch a cold.

I have been reading a most entertaining volume on the London pleasure-gardens of the eighteenth century. How often I have wished that I had been born early enough to see the old Vauxhall Gardens before they vanished completely! Vauxhall employed quite a galaxy of musical talent after it got over its juvenile existence upon the harp and fiddle and "Jews' trump" so dear to the heart of Samuel Pepys, diarist immortal. It had a fairly good orchestra, with musicians in cocked hats, and it had an organ on which James Hook, the father of the facetious Theodore, tried in vain to popularise

Bach, Arne, and Dr. Worgan (they used to credit him with the tune of the Easter Hymn), and Sir Henry Bishop were composers for the place at one time, and the leading vocalists of the day were all to be found here, giving practical support to the notion that music is the food of love by singing abjectly sentimental songs about Delias and Strephons of an altogether impossible type.

It was for Vauxhall, as you will remember, that Roubiliac made his famous statue of "Mr. Handel," which, after knocking about a good deal, is now, I believe, in possession of the Littleton family. Handel was a frequent visitor at Marylebone (another of the eighteenth century pleasure gardens). It was at Marylebone, too, that Mr. Stanesby's "grand or double-bassoons" were first introduced in 1738, "the greatness of whose sound surpasses that of any other bass instrument whatever." The Ancient Mariner of Coleridge's creation might have had some reason for smiting his breast if he had heard *these* "loud bassoons"! Ranelagh ran Vauxhall pretty close as a pleasure resort. Horace Walpole was telling, in 1744, that "nobody goes anywhere else"; and some sprigs of nobility, such as Lord Chesterfield, were so enamoured of the wit and the wenches to be encountered in the gardens that they had their correspondence directed thither. Shall we regret that these "Mahometan parades" are not in existence now? It would certainly seem to be nicer to go

to a verdant Vauxhall of an evening than to stew in one's swallow-tails at Covent Garden.

I really cannot resist quoting the following from one of the American musical journals, an "exchange" which very few of our readers are likely to see. The paragraph is headed "Counsels for Conductors," and this is how it goes:—

Take lessons in swimming and carpet-beating. Confine your attention to your toilet—to cuffs, collar, gloves, and back hair; and always bear this in mind, your cuffs and shirt-front cannot be too much displayed.

Tap vigorously on the desk, and give a prolonged "Hush" in all soft passages. It draws the attention of the audience from the music to the conductor.

At the close of each piece wipe your forehead, whether it needs it or not. Scowl occasionally on the man with the double-bass, and, directly the drummer comes in with *his* part, wave your left hand violently in his direction; it keeps down their vanity. If you wear long hair, throw it back by a graceful swing of the head at the end of all difficult passages, for it will remind the audience that all the merit is yours.

There is the way to achieve success—shall I say notoriety?—as a conductor! Seriously, the thing is worth pondering over. The "demonstrative" conductor who lashes the air with his wand, and indulges in a perfect pantomime of gesture is really a distraction to the earnest musical listener, and he ought to be made to realise the fact.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO;  
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(Author of "*The Student's Harmony*," "*The Organ Parts of Mendelssohn's Oratorios*," etc., etc.)

REFERRING to my opening paragraph in last month's issue, a Liverpool correspondent reminds me that at least one prominent English musician was born on New Year's Day, viz., Dr. William Joseph Westbrook, who was born in London, in 1831, and who died at Sydenham, on Easter Eve, March 24th, 1894. For thirty-three years he was organist of St. Bartholomew's, Sydenham; for four years assistant organist at the Crystal Palace; for thirteen years conductor of the South Norwood Musical Society; and for a considerable period examiner for the College of Preceptors and for the London College of Music. Of the latter institution he was one of the founders; while in 1862 he took part in the establishment of the *Musical Standard*. An indefatigable worker, as well as a man of rare geniality and humour, there are over 1,000 musical works standing to his credit. It is, however, by his organ arrangements he will be best remembered. I am often reminded of the deceased musician by the fact that at the sale of his library I purchased, through a mutual friend, a large quantity of oblong folio organ music paper, the supply of which is even now not quite exhausted.

To my young friends who are studying musical history—many of whom, I hope, will pay me the compliment of reading these paragraphs—February should be a most interesting month. This because it contains the birthdays of the great masters Handel, Mendelssohn, and Chopin; the distinguished musicians, Grétry, Dussek, Czerny, Costa, Gade, Boito, Sir Hubert Parry, and Edward German; the violinists Paganini and Vieuxtemps; the pianists Cramer, Philip Scharwenka, Leonard Borwick, and Franklin Taylor; the organists Samuel Wesley, Widor, Kendrick Pyne, and Sir Walter Parratt; and the vocalists Clara Butt, Adelina Patti, and Charles Santley. Truly a goodly list! And to these must be added the name of Gioacchino Rossini, who was born on February 29th, 1792. I will leave my readers to ascertain for themselves the precise dates upon which the musicians I have mentioned were born. There will be no difficulty whatever in enlarging the list. However interesting it may be, it is by no means exhaustive.

A correspondent, who modestly signs himself "A Country Organist," complains that after he has

played, as an introduction to the anthem, "a few bars in time and keeping" with the former, his choir "fail to come in." He does not like the idea of playing a bald chord, not only on account of its inartistic effect, but because it "does not give time to a lazy choir and boys who have not found the anthem." Perhaps the best plan of procedure with a choir of very average ability is to sound a chord very softly, as a signal to rise, and then commence the extempore introduction. The latter should end with a full or a half close, in accordance with the commencement of the anthem upon either a tonic or a dominant chord. A good start could then be secured by slightly (but firmly) anticipating either the initial bass or the melody note of the anthem. But, in any case, the introduction should be played over, and the method of starting definitely decided on and practiced, at the choir rehearsal. As a rule, failure to "come in" is due to inattention or to defective musical knowledge, and for these there are no remedies but discipline and training.

I have also received an inquiry as to the utility of any appliances for turning over music, with which I may happen to be familiar. Unfortunately I know but very few, and can recommend none. The best plan for turning over music quickly and surely is to turn up the corners of *alternate*, but not *consecutive* leaves. Thus each unfolded leaf has a hollow beneath it, and the folded leaf an impromptu tag, so that both can be readily and firmly seized. If the page ends at a point at which neither hand can be set free to turn, the best plan is to memorise the music from a convenient turning place at the bottom of the page played or up to a similar place on the following page, or these bars may be copied out at the foot of one page or at the top of the next. Pianists are not troubled about turning over, being expected to play from memory; but I do not know of any organist of repute who has found the turning over a task of such difficulty as to compel him to resort to some mechanical aid or appliance.

Probably no reader of the January issue of the

JOURNAL was more interested than I was in the biographical notice of my gifted and respected friend, Dr. A. L. Peace, of Liverpool. To me, Dr. Peace has always been *facile princeps* amongst English organists; while the pleasant hours I have spent in his company, and the personal kindness I have received at his hands, will, like his magnificent playing, remain to me as one of the most pleasant of all my artistic recollections. Apart from his unerring accuracy, the most noticeable feature in Dr. Peace's playing has always seemed to me to be the perfection of his phrasing and his masterly employment of the *staccato*. The choice and varied programmes, played weekly by Dr. Peace to crowded audiences in St. George's Hall, Liverpool, are more than even first-rate organ lessons. They fall but little short of a complete musical education.

The generous donations to musicians, and the thoughtful provision for the study of the art, disclosed by the reading of the will of the late Mrs. Ada Lewis, keenly accentuates the fact that, no provision whatever is being made by wealthy individuals, churches, or other corporate bodies for the present needs or future requirements of church music and musicians. We are not at present aware of a single instance in which funds or properties have been bequeathed for the perpetuation of Free Church music or for the provision of adequate stipends for professional Free Church organists. Our Wesleyan friends have a Worn-Out Preachers' Fund; the Congregationalists have a Pastors' Retiring Fund; our Scottish friends have a Sustentation Fund; and other religious bodies have similar provisions. But where, oh! where, are the religious bodies providing a Worn-Out Organists' Fund, notwithstanding the fact that the strain of music is far greater than that of public speaking or writing? And if the churches in their ignorance regard the poor organist as of least importance amongst the officers of public worship, such ignorance cannot be accepted as an excuse for inadequate financial support; for has not the Chief Musician said, "Inasmuch as ye did it not to one of the least of these, ye did it not to Me"?

### Pen Points.

"WHAT was So-and-So's last composition?" "Why, a composition with his creditors, of course." Such is the ancient joke. Now we read that the creditors of a Birmingham bankrupt accepted a composition on condition that he sang them a song. They must have been musically inclined fellows, these creditors; or the bankrupt must have had special gifts as a vocalist. One envies the bankrupt his luck. Upon my word, I'd go bankrupt myself if my creditors would take a settlement in song!

Social meeting stories are often a sad infliction, as church organists have good cause for knowing. But an Edinburgh magistrate told a good one the other evening. It was to this effect. A "beadle" in a church in the Highlands, a great musician in

his own estimation, was very proud of the fact that his church possessed an organ. Indeed, it was stated that he thought more of the "kist o' whistles" than he did of his parson. One day he was showing some visitors this wonderful instrument, when the question was put to him: "Well now, about your minister—is he a good preacher?" "Weel," was the reply, "he's no vera guid, but he's guid enough to gie the music a rest."

After that, how can one resist snipping the following from the evening paper?—"The choir of St. Paul's Church, Southend, has gone out on strike, declaring that the rector preaches too lengthy sermons. The choir has been joined in its strike by the choirmaster, the organist, one of the

churchwardens, and a trustee of the church." It is a distinctly novel reason for a choir strike, and my sense of humour makes me sympathise with it. I detest long sermons myself (fifteen minutes is my limit); and I generally find that the long-sermon preacher is the man who always cuts down the singings. The Southend rector must be of that same company; hence my sympathy with his musical workers.

At the same time, if I, as an organist, felt aggrieved, I should hesitate about "striking." If I were a man of independent means I might do it, of course. But otherwise, what's the use of "striking" when your employers can "strike" back and discharge you? Choir members may strike and go into the family pew. But the organist—he may strike, and as a result go without his bread and butter. Still, one does like to see spirit, even if it means starvation.

"There is one hymn," says a London daily, "of which the first line ought not to be quoted without proper punctuation." The remark is somewhat juvenile, isn't it? For why should *any* hymn be quoted without proper punctuation? The particular hymn referred to by the newspaper mentor is our old friend, "Jesus lives! no longer now," etc. Of course we all know how the average choir sings the opening line—"Jesus lives no longer now." But I have always blamed the composer of the tune as much as the unthinking singers. He ought to have written a short note, with a rest after it, for the word "lives."

In the papers printed in France the note of exclamation in the opening line of this hymn is inadvertently omitted, and no stop at all substituted, and the second line, of course, not alluded to. It is, thus printed, precisely the kind of hymn that three Members at least of the present Administration in France would like to have translated into French and sung by such choirs as remain.

What absurd things *are* printed nowadays, to be sure! Just read this:—"In the chapel of St. Peter, in Florence, is a choir of birds—300 in number, in separate cages arranged in rows on both sides of the altar. A girl is their trainer, and they render the musical service exquisitely. She starts each hymn by whistling the first few notes, and the birds take it up in obedience to their instructor's hand." If that sort of thing is possible at all (and I doubt it), a circus and not a church would seem to be the most fitting place for demonstrating its possibility.

There is a certain pleasant appeal to the romantic and imaginative sense in reading of survivals of the old village church musicians, the enthusiastic amateurs of whom George Eliot and Thomas Hardy and other exponents of rustic life have written so well. To-day I have noted two such survivals. One is Mr. John Whitehead, known locally as "Owd Jack the Fiddler," a Lancashire worthy, who has for fifty-two years

been out with his 'cello on Christmas Eve, and has played for over sixty years at anniversaries in and about Oldham.

The other is Mr. James, of Ainsdale, near Southport. He is seventy-seven, and has been for fifty-one years "a farm labourer and musician." For sixty years he has played the Christmas carols without a break. "Years ago" he was leading cornet player in the Formby Band. What a fine olden time flavour there is about these announcements! I cannot help thinking that it was a gigantic mistake to disband the village church orchestras in favour of the wheezy harmonium and the perhaps ill-played pipe-organ. The village church orchestra was a picturesque institution, and its efforts, if not always artistic, were seldom lacking in enthusiasm.

Alas! we are so "progressive" nowadays. I read the other day that Madame Melba, when in the United States, found so many articles of furniture and costumes named after her that she thought she must stop the practice. Accordingly, by the advice of her solicitors, she took out letters patent in her own name! Jenny Lind and Paganini did not think of consulting *their* solicitors under like circumstances—when a hundred things were named after them by the shopkeepers of the day. By the way, isn't there still a "Jenny Lind" loaf?

Sir Frederick Bridge's new "Shakespeare Birthday Book" is the very thing for musical people still old-fashioned enough to possess birthday books in which to have the names of their friends inscribed. Sir Frederick has made a special study of the divine William's musical references, and these references he adapts to the birthdays of notable musicians, with humour as well as literary skill.

The genial organist is even witty upon himself, as witness the entry under December 5th:—

SIR FREDERICK BRIDGE.

*Vio.*—Save thee, friend, and thy music; dost thou live by thy tabor?

*Clo.*—No, sir, I live by the church.

*Vio.*—Art thou a churchman?

*Clo.*—No such matter, sir, I do live by the church; for I do live at my house, and my house doth stand by the church.

That is from "Twelfth Night." Could anything be more appropriate? I begin to wonder if "Westminster" Bridge is ever in a serious mood!

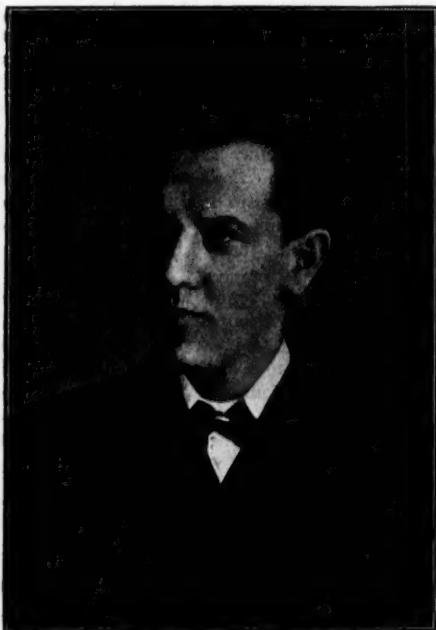
MAJOR FORTH.

VON BULOW'S REVENGE.—Mr. F. Barnett, in "Musical Reminiscences" (Hodder and Stoughton), tells a story of Von Bulow. At one of his recitals at St. James's Hall two ladies came in late, much to his annoyance. They were making their way to their seats just as he had finished the introduction to the opening movement of Beethoven's Sonata Pathétique. In beginning the allegro, accordingly, he took it so as to make the quavers in the bass coincide exactly with the ladies' footsteps. Naturally they felt on thorns while walking to their places, and hurried on as fast as they possibly could, while Von Bulow accelerated his tempo accordingly.

## *Master Musicians.*

DR. H. WALFORD DAVIES.

AMONGST the most prominent English composers of the present day, Dr. Henry Walford Davies can certainly claim a place, and it is probable that every musician who has carefully studied his work would heartily accord him that position of honour. Though young—for he is well under forty—he has already given us compositions that will probably be heard for many a year to come, and having youth on his side we may reasonably expect that greater things will emanate from his fertile brain. He is a born musician, for he not only comes from



DR. H. WALFORD DAVIES.

a musical stock, but he showed signs of musical genius at a very early age. The present writer—who has known him from his birth—well remembers going into his father's house one Sunday afternoon, and listening in the hall to the little fellow extemporising on the pianoforte in the adjoining room. It was not playing a few common and dominant chords, nor stringing together some well-known phrases, but it was a matter of remark at the time that there was clear evidence of good musical expression with soul and feeling in what he played. "Don't go in," said the father, "or he will stop." So for some five or ten minutes we listened to the pleasant and skilful strains. At that time the boy's legs would not reach to the pedals! From those promising beginnings he has gone on step by step, until to-day Dr. Walford

Davies is regarded as one of the shining lights amongst English composers.

Henry Walford Davies was born in Willow Street, Oswestry, Salop, on September 6, 1869. His father—Mr. John Whitridge Davies—was an amateur musician of more than average ability. He was for many years the honorary choirmaster of the Congregational Church in the town; he also conducted a Glee and Madrigal Society, which later on became the Handel Society, and gave oratorio performances. He was also a very fair flute and cello player. An uncle of young Davies (who was unhappily drowned at an early age) was a capable violin player, and usually played at the first desk at the Handel performances; another uncle was honorary organist at the Congregational Church, while an aunt was the leading treble. Two brothers also developed musical instinct before they reached their teens,—Charles, who died quite a young man, and Harold, now a Doctor of Music, doing excellent work in Adelaide, Australia. Music ran in the blood, and from the day of his birth Walford Davies was almost daily hearing music of one kind or another. It is not surprising, therefore, that he displayed musical talents very early in life.

A very favourite recreation of young Davies was "playing trains." With a boy of about the same age he used to run a wheelbarrow around the large garden at a friend's house, with stations at certain points. Later on the wheelbarrow was discarded, the garden route made into a branch line and a main line mapped out, covering some miles around the town. Quite recently I saw a time-table of this remarkable railway in Walford's handwriting. Evidently he was given to "keeping time" in those early days, and his energy was chiefly spent on "rounds."

He was only eleven years of age when he played his first service; this was at the Congregational Church, Oswestry. Like all young beginners he was nervous, the agitation of mind showing itself in the terrific speed at which he started the anthem. His father, however, came to the rescue, and gently beat the time on the lad's shoulder. His voice about this time was becoming strong and exceedingly bright and pure. This fact and the boy's musical taste generally, gave his father the idea that it might be well to get him into one of the cathedral choirs. After considerable consideration of the *pros* and *cons* it was arranged with Sir George Elvey that Walford should go to Windsor to be tested with a view of his going into St. George's Chapel choir. Mr. Davies took him, and they were very cordially received

# O WORSHIP THE KING.

Festival Anthem.

London "MUSICAL JOURNAL" OFFICE, 22, Paternoster Row. E.C.

F. W. PEACE.

O.N. 2d

Solfa 1d

Moderato.

Sw. *mp*

Ped.

*f* O wor-ship the King, all glori-ous a - bove; O

grateful-ly sing His pow'r and His love; Our Shield and De-fend-er, The

Ancient of Days Pa - viloned in splendour And girded with praise, Pa -

viloned in splendour and gir - ded with praise. O tell of His might, O

sing of His grace, O tell of His might, O sing of His grace, Whose

O sing..... of His grace.....

*dim. e rall.*

robe in the light, Whose can-o - py space.

*dim. e rall.**Allegro con brio. f*

His

*crescendo.*

Man. Ped.

4

chariots of wrath... the deep thunder clouds....

form, And dark is His path on the wings of the

storm.... Largo.

Presto. ffva And dark.... is... His mf Largo.

Quartette. (Unaccompanied) 5  
*Moderato espressivo.*

*p* *rall.*

on the wings of the storm.

*mp* Thy boun - ti - ful

path.....

Thy boun - ti - ful

*p* *rall.*  
Senza Ped.

care..... What tongue can re - - cite.... It breathes in the air..... It

care

It breathes in the air..... It

shines in the light, It streams from the hills,

It des-

shines in the light, It streams from the hills, from the hills, It des -

And sweet - - ly dis - tils in the

cends to the plain.... *f*

And sweet - ly dis - tils in the

dew and the rain.

*dim. e rall.*

dew and the rain.

*np a tempo.*

*rall.*

*Senza Ped.*

(Chorus.)

*Moderato. f* O mea - sure - less might, in - ef - fa - ble love, While an - gels de-

*Moderato. f*

*Ped.*

Thy ransom'd crea - tion, Though  
light to hymn Thee a - bove. *mp*

*fee - ble their lays* With  
*mf*

With true ador - a - tion shall sing to Thy praise, With

*Slow.*

*rall.*

true ador - a - tion shall sing to Thy praise. *A - - - men.*

*Slow.* *rall.*

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by Sir George. The lad sang to him, and it was there and then decided that he was to remain at Windsor, Sir George saying to the father, "Thank you, Mr. Davies, for letting me have your boy." Within three months the young chorister sang "I know that my Redeemer liveth" in St. George's Chapel. In 1885 his voice broke, and Sir Walter Parratt (who had then succeeded Sir George Elvey) took him as assistant organist for five years. He was also appointed organist at the Park Chapel (Prince Christian's Chapel). Upon more than one occasion he played at St. George's Chapel, the Park Chapel, and the Private Chapel, Windsor Castle, on one day! Whether anyone else has ever before played at three Royal chapels on the same day is doubtful.

During his life at Windsor the youth was picking up musical knowledge as fast as he could, with the result that in 1890 he gained a composition scholarship under Sir Hubert Parry at the Royal College of Music. His life there was a happy and successful one. Sir George Grove was exceedingly kind to the young student, so much so that to this day Dr. Davies speaks of him in terms of affection. Owing to Sir Hubert's illness, Davies was transferred for one term to Sir C. V. Stanford. He also studied Counterpoint under Sir F. Bridge and Mr. W. S. Rockstro (whom he succeeded as a professor). It was while he was at the R.C.M. that his first pianoforte quartet was produced (in 1903) by Mr. E. Dannreuther.

In 1895 the symphony in D major—Walford Davies' first big orchestral work—was performed at the Crystal Palace by the then splendid Saturday afternoon orchestra, under the conductorship of Mr. (now Sir) A. Manns. Mr. Manns, who was very appreciative, got to know this symphony at what is called an *outside* examination at the College, when he was one of the examiners.

The year 1896 was full of interest for the rising composer. Sir George Grove, who was much impressed with his work, introduced him to Joachim, who after looking at some of his compositions, said "You ought to see Brahms," and thereupon gave him a letter of introduction. At this time Brahms was already unwell and away from home, on what proved to be his last summer holiday. Walford Davies found him living in the most humble fashion, occupying three rooms in a cottage near Ischl, Upper Austria. He saw him three times, and showed him several of his MSS., of which the illustrious composer spoke encouragingly. He gave the student some helpful suggestions, sent complimentary messages to Sir Hubert Parry, and was in every way most sympathetic and kind. Young Davies thoroughly enjoyed this visit, and its memory and happy influence will not soon fade. Brahms' great skill in reading

and at once discerning the score made a great impression upon his visitor.

In 1898 Walford Davies took his degree as Doctor of Music, having previously, of course, taken his Mus. Bac.

In the same year he was appointed Organist and Director of the Music at the Temple Church in succession to the late Dr. E. J. Hopkins—a position much coveted for various reasons. The fame of the musical service at this church has been widely known for many years, and it will not be Dr. Davies' fault if its reputation grows less. The choir consists of sixteen boys, who are educated (by the Benchers' arrangement) at the City of London School, and six men (including several well-known professional singers). The boys meet for practice about five times a week, and there is one full rehearsal weekly. Dr. Davies is of opinion that generally speaking, church music does not get the preparation it needs and ought to have. In many well-to-do churches anthems are sung Sunday after Sunday in a manner which, he says, would not be tolerated in a little village concert. This exalted idea of striving to get the best in our worship is excellent. It accounts for the fact that at the Temple rehearsals some time is given every week to the simpler parts of the service, such as psalms, responses, etc.

The choral works which have brought Dr. Davies' name before the public are *The Temple*, which was produced at the Worcester Festival in 1902; *Everyman*, which was first heard at the Leeds Festival in 1904; and *Lift up your Hearts*, which was given at the Hereford Festival last autumn. It is generally admitted that each of them is an advance upon previous work. *Everyman* has been taken up by choral societies in all parts of the country and in America, and no doubt as time goes on his latest work will be heard again.

Dr. Davies devotes much time to composition. *Everyman* occupied his mind, off and on, for about a year before it was produced. The actual writing took about three months, and the scoring about seven weeks.

Besides his appointment as Organist and Director of the Music at the Temple Church, Dr. Davies is conductor of the London Church Choir Festival, a body composed of about sixty choirs, numbering together about 1,000 voices, and they give an annual festival at St. Paul's Cathedral. He is also conductor of the Bach Choir, which since his connection with the society, has "looked up" considerably. In this choir the Doctor takes a very great interest, for he is an ardent lover of Bach; in fact, he would certainly say that he is his hero, and has influenced him more than any other composer.

As to the musical outlook at the present day, Dr. Davies writes that "since Beethoven wrote his C minor Symphony, we have had a hundred years of swift progress in everything except

musical form; we have now enormous harmonic, melodic, and orchestral resources; but to compare our power to *construct* with the power of Bach in his age, or of Beethoven in his, is to realise our impotence. Our task is still to build and make permanent (in forms as perspicuous as Haydn's) all the new things which belong to this age and to no previous one."

In one respect Dr. Davies must be almost unique. When lying ill some years ago, he says that to hear a barrel-organ was a great relief to him. Listening to the repeated common chord and dominant, however much out of tune, positively soothed him!

Our space is gone, though the theme is not exhausted. Dr. Davies was very delicate as a lad; but happily he has grown into a robust, strong man, with every appearance of a long life before him. A more genial and modest man cannot be found. His standard as a composer is a very high one, and no temptation, however strong, would induce him to depart from it; writing to catch the popular ear, or for mone-

tary consideration, he could not tolerate. Such a man is bound to succeed. His future is bright, and it is probable that generations to come will have good grounds for remembering the name of Dr. Henry Walford Davies.

In addition to the compositions already named, the following are amongst Dr. Davies' principal works:—*Hervé Riel*, cantata; *God Created Man*, motet for Soli and Double Choir; *Six Pastorals*, for four voices, four strings and pianoforte; *Psalm XXIII.*, for tenor voice, violin and pianoforte; *Morning, Communion, and Evening Service in F*; *Morning and Evening Service in G*; *Six Songs*; *Prospero*, quintet for baritone voice and strings; *Three Jovial Huntsmen*, cantata for small chorus, violin and pianoforte; *Sonata in E minor*, for pianoforte and violin; *Sonata in D minor*, for pianoforte and violin. All the above are published. Among unpublished works are three pianoforte quartets, two string quartets, two piano and violin sonatas, four Cantatas, besides a great number of songs, etc.

BROAD NIB.

## Professor Prout on Bach's Church Cantatas.

ONE of the most interesting papers read at the recent meetings of the Incorporated Society of Musicians was that by Dr. Prout on Bach's Church Cantatas. The first point made by the genial doctor, animated and alert, in spite of his seventy odd years, was that, whereas Bach is chiefly thought of as a writer for the organ or clavier, his vocal works outnumber the instrumental in at least the proportion of three to two, and that the former are certainly not less important or interesting, and decidedly contain as large a number of masterpieces showing genius of the highest order. The explanation, he said, of the comparative neglect of Bach's vocal music was simple. During his lifetime Bach was chiefly known as a great performer on the organ and harpsichord, and many of his finest works for both instruments were published by himself, whereas of his vocal works nearly, if not quite, 250 in number, only one—the early cantata, "Gott ist mein König"—was published in his lifetime. Of these vocal works by far the most numerous were the Church Cantatas, several of which had been lost, but about 200 of which were still in existence. We in this country had no form in our English Church music which exactly corresponded to the Church Cantata. The nearest analogy was to be found in Handel's Chandos anthems, or those anthems that were occasionally written with orchestral accompaniment for special festival performances. From this point onward Dr. Prout, in his own interesting way, proceeded to analyse the structure of the cantatas, showing how important a part the chorale played in most of them; how it was no uncommon thing for Bach to introduce a movement from one of his instru-

mental works, with what variety he sometimes harmonised the same tune, and the wonderful skill with which he made use of the fact that in Germany hymns had their own special tunes, so that when the melody was heard the words were instantly suggested to the congregation. In this way he would at one time introduce as a canto fermo on the trumpet, high above the voices, the melody of some chorale which helped to enforce his meaning, or at another he would, in the most wonderful way, introduce a chorale on the brasses while a fugue was proceeding. Bach's vocal music, the doctor went on to say, was in general so polyphonic that his cantatas offered considerable difficulties to the performers, far greater than were to be found in his contemporary Handel's oratorios. While with Handel the instruments in the choruses mostly doubled the voices, in Bach they often found that all the orchestral parts excepting the bass—and sometimes even the bass itself—were absolutely independent of the voices. The balance of voices and instruments at which Bach aimed was also a reason why his works were not well suited for our large festivals, choirs, or choral societies.

In the concluding portion of his paper Dr. Prout emphasised the aesthetic and emotional aspects of the cantatas, and spoke in enthusiastic terms of the way in which his appreciation of Bach grew upon him. Bach, he said, was the young musician's admiration and the young musician's adoration. He himself was at least fifty years old before he began to appreciate Bach at anything like his real worth, and in order to make himself acquainted with his works he read conscientiously through the full scores of the whole 190 cantatas.

## The Tendency of Modern Music.

MR. J. CARLOWITZ AMES, speaking on this subject at Buxton, said, roughly speaking, the ultra-moderns might be divided into two schools, the French and the German, which, although striving to strike out new paths, revealed tendencies that diverged to a great extent. The first thing that struck one in connection with the tendencies of modern music was that the ultra-moderns were apparently wallowing in a sea of cacophony. Altogether, they might say of the French school that it was impressionistic, and of the German that it was realistic, in tendency. It was hard to guess at the outcome of the present curious experimental stage of music. That they would return to a greater simplicity he did not believe, or if they did it would be simplicity of a totally different nature from what now to their minds represented simplicity. It would probably take the form of vagueness. That a new system, or rather a new aspect of harmony would come he felt very sure, as he was also sure that the use of other modes besides the ordinary major and minor would become general. Where, however, he believed a

great development would take place was in rhythm. Already all sorts of experiments in strange and novel times were being made, and he believed that just as they had a melodic age which culminated in the monumental contrapuntal works of Bach, a harmonic age which now, according to their old system at least, seemed to have reached its limits, so they might in the future have a rhythmic age, where the chief stress would be laid upon the rhythm. Sir Charles Stanford, he continued, had lately declared the position of the young English composer to be discouraging. No British publisher would look at his compositions, and even if he were in the happy position of being able to publish his works at his own expense, it certainly would not pay him to employ an English firm. "They have other work to do," said Mr. Ames, "besides trying to foster and engender a better taste in the purchasing public. They find it pays them better to produce the perpetrations of the royalty ballad-mongers who pour forth the turgid flood of musical garbage that the British public still loves."

## Dr. Cummings on Vocal Culture.

DR. CUMMINGS was in a harmonious and reminiscent mood at the I.S.M. meetings at Buxton. Mr. Charles Hancock, who presided, said, going back to the early seventies, he recalled a performance of Bach's St. Matthew Passion music in Westminster Abbey, under the late Sir Joseph Barnby, and paid a high tribute to the artistic way in which Dr. Cummings then sang the recitatives. "I sincerely wish it were possible," he added, "for our vocalists of the present day to receive such a lesson as I then had, for my own experience is that in the delivery of recitatives our singers are, speaking generally, woefully deficient."

Dr. Cummings began his paper on vocal culture by following up the reminiscent vein which Mr. Hancock's closing observations had suggested. The manner in which he came to sing the recitative work at the performance Mr. Hancock had mentioned was, he said, rather curious. Sims Reeves refused to do it, and said no one would undertake it but Cummings, "and he was such a donkey he would undertake anything." He paid £2 for the full score, and with that and the Gospels before him he tried to imbue himself with the subject. From genial reminiscence the doctor embarked on a little autobiography quite as interesting in its way. He commenced his singing career as a chorister in St. Paul's Cathedral, he said, sixty-eight years ago, before he was seven years of age. During the few years he remained in St. Paul's choir he was taught the music used in the Cathedral service, but his voice was left to grow, no special instructions being given as to its use or abuse. Mistakes in the rendition of the service music was

genially corrected by the master, William Hawes, aided by a charming little riding-whip, which he applied to their backs with benevolent impartiality, and which they found a very stimulating tonic. Having mentioned his early musical connection with the Temple Church, and the valuable lessons he got from James Bennett, one of the principal tenors there, Dr. Cummings continued: "Later on I was articled to John William Hobbs, noted for his exquisite taste in singing, and a popular song composer. I learned much from him, and married one of his daughters." Closing this brief chapter of autobiography, Dr. Cummings elicited much laughter when he declared: "In the course of my long career I have heard most of the great singers of the time, and as a teacher I have instructed chorister boys, ploughmen, gentlefolk, and artists." Plunging then into his main subject, Dr. Cummings insisted on the necessity of the vocal student having the co-operation of a skilled and expert master to detect and correct the faults which the student could not discover for himself, and strongly condemned the use of the laryngoscope in teaching or learning the art of singing. "The late Signor Garcia," he said, "the inventor of the laryngoscope, more than once expressed to me his great regret at the unwise and improper use which was frequently made of his invention, which he never intended as an aid to teach singing." In all matters of vocalism, the ear was surely the ultimate judge. Having discussed the questions of vocal colour and expression, proper breathing, and avoidance of the tremolo habit, Dr. Cummings said he was frequently asked by a beginner, "How long

will it be before I can earn money by singing? Three, six, or nine months?" For himself, he conscientiously believed that no singer ought to begrudge three to five years in acquiring the indispensable technique of his art. He regarded as impudent quackery many of the advertisements of the day which unblushingly declared that "Mr. So-and-So guarantees a perfect, permanent, natural voice for singing and speaking; no failures; easily acquired," or which announced a

system that guaranteed, "irrespective of age, a perfect singing and speaking voice of full compass without a break," and that "could be acquired by correspondence." An old musician, Galliard, in 1743, said: "There have been singers who valued themselves for shaking a room, breaking the windows, and stunning the auditors with their voice." What a pity these singers lived nearly two centuries ago! Some of the newest composers might have been glad of their services now.

### "The Grand Old Robber."

SUCH was Professor Prout's designation of some years ago for George Frederick Handel, the plagiarist. Mr. Sedley Taylor has raised the question again, in acute form, by a handsome quarto volume just published (at the rather prohibitive price of half a sovereign unfortunately) by the Cambridge University Press. It is a question that has agitated the minds of musicians, more or less, since the days of Charles Burney, the musical historian, who, in 1785, had heard imputations of "conveying" against Handel. Handel's contemporaries seem to have been entirely innocent of all knowledge in this direction; though, curiously enough, his great rival Buononcini lost place and name in England for a very minor offence of the same kind. Buononcini had the misfortune to be found out in his lifetime; Handel's luck was to escape detection until after his death. Sir John Hawkins wrote his famous "History" within twenty years of Handel's passing away, when he commented on the "original and self-formed" style of the master's works, and even cited an original statement of Handel that, after mastering the rudiments of the art of composition, he "forbore to study the works of others." Mainwaring and William Horsley were of similar opinion. But they cannot have looked into the question for themselves.

Samuel Wesley, in 1808, wrote that Handel "had established a reputation wholly constituted upon the spoils of the Continent." In 1831 Dr. Crotch published a list of twenty-nine composers from whom Handel quoted or copied. Dr. Chrysander, Handel's greatest biographer, admitted the impeachment, and in a series of supplements printed the compositions from which Handel most frequently borrowed. Mr. Rockstro took up the matter, too, in his "Life of Handel," published by Macmillan in 1883. Finally, Professor Prout went into the subject in systematic detail, and in a series of articles demonstrated pretty conclusively that the "grand old robber" had never hesitated about "conveying" from the works of other composers, living or dead, whenever it suited his purpose.

In Mr. Sedley Taylor's book the most notable of Handel's pilferings are set down immediately under the original sources, so that musical students can see at once their nature and extent. No fewer than 180 pages are covered in the exposition! The convenience of such a method is obvious; for some of

the sources are not readily accessible, and in the case of Graun especially, from whom Handel made extensive borrowings, the music has never been published at all. Mr. J. S. Shedlock seems to be right in saying that the use Handel made of the composers is unique; and it must always remain a mystery why a composer who had a ready pen of his own should have adopted such a method. When Mr. Rockstro wrote in 1833, he regarded the plagiarisms as not fully proved. Here is a pregnant quotation from his book:—

In truth, the whole mass of internal evidence is opposed to the theory of plagiarising, and the amount of external evidence brought forward in support of it is so vague, and needs so much corroboration, that our safest plan is to abstain from forming any hypothesis at all in relation to it until more satisfactory testimony can be obtained on one side or the other. Should the plagiarisms ever be clearly proved, Handel will stand forth, not only as the greatest constructor of music that ever lived, but also as so skilful an adapter of other men's ideas to purposes of his own, that, in his hands filched thoughts were as great as original ones, and pebbles as brilliant as diamonds. It will be time enough to account for these phenomena when the facts are established.

Well, the facts are now clearly established. What are we to make of them? Mr. Balfour (who finds the study of music not incompatible with that of politics), Dr. Chrysander, and others have pleaded for a generous consideration of Handel's position. It is suggested that Handel saw nothing wrong in plagiarising; that he might even be credited with high motives in preserving the best things of unknown composers by putting his own name to them; and that he regularly used up old materials of his own just as he used those of others; finally, that if he borrowed melodies and ideas, he "Handelised" them, so that they appeared transmuted by the art of a great musical genius. Shall we accept this view, or shall we not?

The whole question is hedged about with difficulty. Handel was a man of good life and pious feelings. Obviously, he must have himself looked upon this matter of plagiarism from a different standpoint from ours. As one critic points out, there is no record of what his views on the morality of his plagiarisms were; on the other hand, he seems to have been always willing to take full credit for his work, and nowhere to acknowledge his borrowings. In his day concealment was easy, for

very little music was printed, and nearly everything was in MS. only. The German and Italian masters to whom he went were practically unknown in England. In many cases he copied almost note for note; while, except for mere changes in values, such as four quavers in place of a minim to fit the words, the borrowing of a Kerll canzona was strictly literal. Who can tell what his view of this doubtful practice was?

Meanwhile it is interesting to study the subject

afresh in Mr. Sedley Taylor's book. The author, in his examples, cites all degrees of plagiarism, from the deliberate transference of the actual notes (as in "Egypt was glad when they departed," in "Israel") to cases like the "Hailstone" chorus, where, though the ideas are clearly borrowed from a serenata by Stradella, the treatment is original and independent. Every individual reader will draw his own conclusions. The writer of this brief paper hesitates to say plainly what he thinks.

## Recital Programmes.

BOURNEMOUTH.—In Richmond Hill Congregational Church, by Mr. C. W. Perkins :—

Grand Chorus in A flat .....	<i>Salomé</i>
Organ Sonata in C minor (on the 94th Psalm) .....	<i>Julius Reubke</i>
Andante in C minor .....	<i>Haydn</i>
March in D (composed for a Church Festival) .....	<i>W. T. Best</i>
Adagio in F .....	<i>Weber</i>
Scherzo-Caprice in A minor .....	<i>Bernard</i>
(a) Air in D .....	<i>Bach</i>
(b) Prelude and Fugue in C .....	<i>Bach</i>
Prayer .....	<i>Rossini</i>
Meditation on a Hymn Tune .....	<i>T. Anderson</i>
An Album Leaf .....	<i>Wagner</i>
Marche Militaire .....	<i>Schubert</i>

In the same Church, by Mr. Enos J. Watkins, F.R.C.O.:

March (Tannhauser) .....	<i>Wagner</i>
Chant sans Paroles in F .....	<i>Tschaikowsky</i>
Carillon .....	<i>Wolstenholme</i>

Offertoire in D major .....

—	<i>Batiste</i>
In Charminster Road Congregational Church, by Mr. Enos J. Watkins, F.R.C.O.:—	
Grave and Allegro from A flat Sonata .....	<i>Reinberger</i>
Andante .....	<i>Spinney</i>
Allegretto in F major .....	<i>Guilmant</i>
Fantasia in C .....	<i>Tours</i>
(a) Allegro. (b) Andante. (c) Allegro Assai.	
Introductions and Variations on "St. Alphege," .....	<i>Maxfield</i>
Allegro .....	<i>Smart</i>

In St. Mark's Presbyterian Church, by Dr. J. E. Borland :—

Sonata II. .....	<i>Mendelssohn</i>
Pastorale .....	<i>T. Kullak</i>
Andante in D .....	<i>E. Silas</i>
Largo .....	<i>A. Dvorak</i>
Introduction and Variations on a Russian Church Melody, by Bortniansky. .....	<i>A. Freyer</i>
March Heroique .....	<i>Schubert</i>
Fugue in E flat (known as "St. Ann's") .....	<i>J. S. Bach</i>
Pastoral Prelude .....	<i>J. Stainer</i>
Adagio in B flat (from quartet in G minor) .....	<i>L. Spohr</i>
Angelus .....	<i>A. Dupont</i>
Andante and Allegro .....	<i>F. E. Bache</i>
Pastoral in C .....	<i>Lemare</i>
(a) Romance. (b) Allegretto. .....	<i>W. Wolstenholme</i>
(a) Cantilene Nuptial. (b) Toccata in G .....	<i>T. Dubois</i>

SOUTHSEA.—In Congregational Church, by Mr. E. Stanley Jones, F.R.C.O. :—

Offertoire sur deux Noëls .....	<i>Gulmant</i>
Cantilena .....	<i>Grison</i>
Shepherd's Cradle Song .....	<i>Arthur Somervell</i>

Marche des Rois Mages .....

SUTTON-IN-ASHFIELD.—In the Congregational Church, by Mr. Norman Hibbert, Mus. Bac.:—

Concert Overture in C. .....	<i>Hollins</i>
Andante from 11th Symphony .....	<i>Haydn</i>
Barcarolle in C .....	<i>Wolstenholme</i>
Fugue on the name of B. A. C. H. .....	<i>Bach</i>
Fantasia on "The Sicilian Mariners' Hymn" .....	<i>Lux</i>
Variations on a Scotch Air .....	<i>Dudley Buck</i>
Allegretto Scherzando (from 8th Symphony) .....	<i>Beethoven</i>
A Passing Thought .....	<i>W. H. Renshaw</i>
Overture to "Tannhäuser" .....	<i>Wagner</i>

CHELMSFORD.—In the London Road Church, by Mr. F. E. Swan, F.R.C.O., A.R.C.M. :—

Prelude and Fugue in G .....	<i>Bach</i>
Andante Moderato in C minor .....	<i>F. Bridge</i>
Fantaisie de Concert, "Mariner's Hymn" .....	<i>Lux</i>
Intermezzo, "The Shepherd's Complaint," .....	<i>Richter</i>
Madrigal .....	<i>Lemare</i>
Concert Toccata .....	<i>Holloway</i>
"Evening Song" .....	<i>Bairstow</i>

PORTH.—In Seion Chapel, by Mr. T. D. Edwards :—

March in B flat .....	<i>Silas</i>
Prayer and Cradle Song .....	<i>Guilmant</i>
Introduction and Allegro .....	<i>Handel</i>
(From the "Cuckoo and Nightingale" Concerto.)	
Improvisation on Hyfrydol .....	<i>T. D. Edwards</i>
Intermezzo in B minor .....	<i>T. D. Edwards</i>
Fanfare .....	<i>Lemmens</i>

BUSHEY.—In the Wesleyan Church, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M. :—

Overture in D .....	<i>Faulkes</i>
Andante in C. .....	<i>Haydn</i>
Toccato in F. .....	<i>J. S. Bach</i>
Suite in F minor, Allegro Maestoso Vivace, .....	
Romanza, Finale, <i>W. R. Drifill</i> .....	
Chant sans paroles .....	<i>Tschaikowsky</i>
Meditation .....	<i>Fred Gostelow</i>
Overture, "Zampa" .....	<i>Hérold</i>

GRIMSBY.—In Wesleyan Chapel, by Mr. J. A. Meale, F.R.C.O. :—

Grand Offertoire de Saint Cecilia .....	<i>Batiste</i>
Prayer on the Ocean .....	<i>Auguste Weigand</i>
Introduction and Variations on "Sicilian Mariners'" .....	
(a) Romanze. (b) Allegretto. .....	<i>J. A. Meale</i>
(a) Cantilene Nuptial. (b) Toccata in G .....	<i>T. Dubois</i>
Russian Patrol .....	<i>David Clegg</i>
Overture, "William Tell" .....	<i>Rossini</i>
Sunrise and Sunset on the Alps .....	<i>David Clegg</i>
Ungarischer Tanz .....	<i>Brahms</i>
Storm at Sea .....	<i>J. A. Meale</i>
"Minster Echoes" .....	<i>J. A. Meale</i>
Grand March, "Del Key di Espana" .....	<i>Weigana</i>

## The Latest Phases of Music.

SIR ALEXANDER MACKENZIE gave a lecture on this subject at the Royal Institution on January 19th. He was particularly severe on some of the modern writers, and gave illustrations on the piano of their poor compositions. The chief forces which have influenced modern music, Sir Alexander said, were these : (1) The Romanticists ; (2) the advent of programme music ; (3) Berlioz, from whom were to be dated several points of departure that were still being exploited ; (4) Liszt, with his new form, the Symphonic Poem and his Rhapsodies, full of fresh turns and surprising advances in the technique of the art ; and (5) the commanding figure of Wagner, whose operas, in their sequence, were themselves an example of individual development equalled only by that of the great Beethoven himself. One essential point to note about modern music was that it was not any more based upon diatonic consonances, plus a reserve fund of chromatics with which to emphasise the high lights and the dramatic or emotional expression ; but it practically was built upon chromatic dissonances. This was nothing but a reversal of the old order, and when it was kept in mind, the more recent developments were easy enough to follow, since out of this fundamental fact chiefly arose the radical changes in harmonic sequences and part-writing and other departures. Another point to be marked in modern composition was the decrease in the production of abstract or absolute music. Abstract and programme music had been running side by side for many years, but the prevalent tendency was almost universally in favour of imaginative work. He had seen modern music described as being in a fluid state, and the expression was perhaps not too far-fetched. Much that had lately been written about it by the essayists was also in the same state of fluidity, and the general verdict of those who cultivated the prophetic habit was the usually fairly safe one that its ultimate destination lay in the lap of the gods. Certainly the very latest consignment of musical nuts was hard to crack. That which annoyed and distressed the ear of one generation, however, might merely more or less pleasantly tickle those of the next ; and the novel harmonic progressions or solid lumps of dissonance con-

sidered outrageous to-day might probably be received with equanimity a month or two hence. From this point Sir Alexander set out on a rapid analytical review of the writings of Richard Strauss, whom he described as "a modern of the moderns, who drives his musical motor at break-neck speed, disdainful of all police traps." The development of the composer's style in his songs was first illustrated and his later harmonic style freely criticised, and later on his chief instrumental compositions were analytically discussed, his tone poems being described as "practically a compendium of the characteristics of the modern movement, upon which their composer has exercised a greater influence than any other." After speaking of the Domestic Symphony, Sir Alexander observed that it was not easy to reconcile the possession of undoubtedly great gifts, exceptional polyphonic skill, and genius for instrumental colour with the singular choice of either impossible or puerile subjects for their inspiration, or the exploitation of merely stunning orchestral uproar, the heaping of one disconcerting discord upon another, and to believe in the artistic sincerity of the conflicting results produced by their combination. The opera of "Salome" Sir Alexander characterised as an exhibition of bad art and questionable taste, as "teeming with musical exaggerations of the most disgusting and repulsive kind," and as "a great desert of the most hideous combinations of sound ever put on paper." Transferring his attention to Max Reger, to the consideration of whose works the concluding portion of the lecture was devoted, Sir Alexander described that comparatively new composer as an off-shoot from Strauss and an excellent example of the process popularly known as "going one better." Though Max Reger's writings had not either the intention, the force, the colour, or the animal spirits of Strauss's work, they represented an interesting phase of music, as revealing the art stripped not only of its last remaining principles, but of at least two of its vital characteristics—melody and rhythm. What remained was a monotonous and featureless product. If they could imagine such a thing as "sterilised" music—music without emotion or expression—they had it here.

## Echoes from the Churches.

*A copy of "The Chormaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph this month was sent by Mr. C. M. Jaggard.*

### METROPOLITAN.

NOTTING HILL.—On January 11th the choir of the Horbury Congregational Church gave a concert, under the direction of Mr. F. A. Strike, the organist. Sterndale Bennett's quartette, "God is a Spirit," was given by the Misses Perfect and Squire, and Messrs. Perfect and Donald, and Mendelssohn's "Come, let us sing" (95th Psalm)

proved an equally attractive number. Mr. F. Strike gave an organ solo.

STREATHAM.—An excellent concert was given at the British Home for Incurables by the talented children's choir, under the direction of Mr. J. A. Squire. The action songs were charmingly rendered, and "The Fisher Girls" and "Tatters" were encored. Solos were given by Miss Doris

Squire, Miss Bassett, and a cornet solo by Master Chamberlain. It was pathetic to notice the joy given to the incurable inmates, whose thanks to Mr. Squire were tendered by the secretary at the close of the concert. Mr. Squire's children's choir repeated their programme at the Primitive Methodist Chapel, Beckenham Road, Penge, on January 22nd.

#### PROVINCIAL.

**BIRMINGHAM.**—At the recent local examination, held under the auspices of the London College of Music, Miss Bertha Proverbs, the esteemed organist of Selly Oak Methodist Church, gained the Associate diploma in pianoforte playing.

**BOURNEMOUTH.**—A new organ has been erected in Westbourne Wesleyan Church at a cost of £350, all of which has been subscribed.

**CREWE.**—In connection with the Trinity Wesleyan Church choir, a very successful and interesting social gathering took place in the large schoolroom of Trinity Church on January 15th. The meeting was presided over by the Rev. W. Hunt, pastor of the church, who opened the proceedings with a few well-chosen remarks, in the course of which he dwelt upon the important part taken in public worship by choirs and organists. This was followed by songs, duets, etc., by several members of the choir, after which an important item of the evening was reached, in the form of a presentation of a solid oak roll-top desk to the organist and choirmaster, Mr. A. Hough, who in July last obtained the well-deserved diploma of Fellowship of the Royal College of Organists. The presentation was made, on behalf of the members of the choir, as a token of their esteem, by Mr. J. Hill, a gentleman who has been connected with the choir for upwards of thirty-eight years. This was followed by a coffee supper, and the remainder of the evening was spent in games.

**HARLOW.**—Miss Edwards, the organist of the Baptist Church, has been presented with a silver inkstand in recognition of her services.

**LEOMINSTER.**—On Sunday evening, December 23rd, a selection of Christmas carols, anthems, etc., was given in the Congregational Church by the choir and friends, the programme being as follows:—Organ voluntary, "Andante Pastorale," H. Smart; anthem, "Arise, shine," Elvey; carols, "On Christmas Day" and "O, Christmas Bells," Simper; solo, "O Liberty" (Handel), Miss Florence Cooper; anthem, "There were shepherds," Vincent; carol, "Ring out, O bells"; violin solo, "Sonata" (Correlli), Miss Florence Cooper; anthem, "Break forth into joy," Simper; organ voluntary, "Hallelujah Chorus," Handel. Mr. W. F. Wood conducted, and Mr. J. A. Cole presided at the organ. These musical services are much appreciated by members of the congregation and friends from other churches. The choir are to be commended for their interest in good music, and it may be mentioned that among other works Stainer's "Crucifixion" has been well rendered on two occasions, and Gaul's "Holy City" is the work now in hand.

**LIVERPOOL.**—A new organ, built by Messrs. P. Conacher and Co., has been erected in the Methodist Free Church, Stuart Road, Liverpool. The opening ceremony was performed by J. S. Riley, Esq., and the first recital was given by C. W. Bridson, Esq., F.R.C.O. (organist of St. Nicholas' Parish Church, Liverpool). The vocalists were Miss Pickering (who sang "Eternal

Rest") and Mr. Rudolph Davey. Mr. Davey sang: Recitative, "For behold darkness shall cover the earth"; aria, "The people that walk in darkness"; and recitative, "I feel the Deity within"; aria, "Arm, arm, ye brave" ("Judas Maccabeus"). The opening recital is to be followed by recitals on January 23rd, by Mr. A. E. Askew, and on January 30th, by Mr. J. A. Thomas.

**PRESTON.**—In recognition of forty-five years' service as organist at Fishergate Baptist Church, Mr. R. P. Furness has been presented with an address.

**RHOS, NEAR RUABON.**—At a meeting at Bethlehem Congregational Church, Rhos, on Wednesday evening, January 9th, Mr. Caradog Roberts, Mus.Bac. (Oxon.), the organist, was presented by the members of the church with the robes of his degree, an address, a baton, and the full score of Haydn's oratorio, "The Creation." The Bethlehem United Choral Society, under the leadership of Mr. Dan Roberts, sang "Achieved is the glorious work" and "So shall the Lute," from the "Creation." The chairman (Mr. J. Parry) said it gave him extreme pleasure to preside at a meeting the object of which was to make a presentation to their worthy organist, Mr. Roberts, on his obtaining the degree of Mus.Bac. Mrs. Roberts, Laurel House, then presented Mr. Roberts with the robes, and the Rev. R. Roberts presented him with the address. Mr. Caradog Roberts suitably returned thanks.

**ROSENDALE.**—Mr. John Parkinson, the choir-master of Providence Baptist Church, Lumb, has been presented with a silver cruet, as a little recognition of his services.

**THORNE (DONCASTER).**—An organ recital was given on December 27th in the Methodist Church on the new organ by Mr. S. E. Worton (hon. cert. R.A.M.), of Elland. An appreciative audience assembled, and two of the items were encored. Miss Hopley, of Goole, was the vocalist.

**WEST CROYDON.**—A performance of the "Messiah" was recently given in St. George's Presbyterian Church by a choir and orchestra of over 100, conducted by the organist, Mr. F. C. Haggis, A.R.C.O., A.R.C.M., A.Mus.T.C.L. The soloists were Miss Bessie Revis, Madame Eva Wellman, Mr. Henry Plevy, and Mr. Graham Smart. The chorus was, on the whole, distinctly good, although the tenors were weak. The orchestra, too, which was led by Miss Eveline Petherick, acquitted itself admirably. The organist was Mr. H. London Pope.—Mr. Frederick C. Haggis, A.R.C.O., A.R.C.M., A.T.C.L., a Mus.T.C.L., organist and choirmaster of St. George's Presbyterian Church, has been appointed to a similar post at Streatham Congregational Church.

#### Correspondence.

NONCONFORMIST CHOIR UNION FESTIVAL.  
To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—In connection with the nineteenth annual festival of the Nonconformist Choir Union, to be held at the Crystal Palace on June 22nd, will you kindly allow me to call the attention of provincial friends to the fact that last year (and there is no reason to suppose the same will not be the case this year) the railway companies, or their acknowledged agents, ran cheap half-day trips to

London at fares approximating the old time rates.

Half-day trips were billed, with the "Nonconformist Choir Union Festival at the Crystal Palace," as one of the London attractions, from Grimsby, Louth, Gainsborough, Market Harborough, etc., at 5s. 6d.; Derby, Nottingham, Loughborough, Grantham, Boston, Spalding, Huntingdon, and Cambridge, at 4s. 3d.; Peterborough, Leicester, Rushden, Higham Ferrers, Wellingborough, St. Neots, Biggleswade, etc., at 3s. 9d.; Luton and Harpenden, 2s. 6d. Most of the trains reached London in time to get to the Crystal Palace by the four o'clock concert.

A reminder of these facts may induce some of our old clients to take up N.C.U. Festival again.—Yours truly,

A. BERRIDGE, Secretary.

## Nonconformist Church Organs.

WELSH CALVINISTIC METHODIST CHURCH,  
FALMOUTH ROAD, LONDON, S.E.

Built by Norman and Beard, Ltd., of London, Norwich  
and Glasgow.

### *Great Organ. CC to A (58 Notes).*

Open Diapason (large)	8 ft.	metal	58 pipes.
Open Diapason (small)	8 "	"	58 "
Claribel Flute	8 "	wood	58 "
Gamba	8 "	metal	58 "
Principal	4 "	"	58 "
Fifteenth	2 "	"	58 "
Trumpet	8 "	"	58 "

### *Swell Organ. CC to A (58 Notes).*

Bourdon	16 ft.	wood	58 pipes.
Open Diapason	8 "	metal	58 "
Lieblich Gedact	8 "	wood-metal	58 "
Salicional	8 "	metal	58 "
Vox Celeste	3 "	"	46 "
Gemshorn	4 "	"	58 "
Fifteenth	2 "	"	58 "
Mixture (3 ranks)	—	"	174 "
Cornopean	8 ft.	"	58 "
Oboe	8 "	"	58 "
Tremulant			

### *Choir Organ. CC to A (58 Notes).*

Dulciana	8 ft.	metal	58 pipes.
Hohl Flute	8 "	wood	58 "
Wald Flute	4 "	metal	58 "
Clarinet	8 "	"	58 "

### *Pedal Organ. CCC to F (30 Notes).*

Open Diapason	16 ft.	metal	30 notes.
Bourdon	16 "	wood	30 "
Bass Flute	8 "	"	30 "

### *Couplers.*

Swell Octave (Pneumatic).	Swell to Pedal (Mechanical)
Swell to Great	Great to Pedal
Swell to Choir	Choir to Pedal
Choir to Great	"

### *Accessories.*

- 3 Composition Pedals to Great and Pedal.
- 3 Composition Pedals to Swell.
- 1 Reversible Pedal for Great to Pedal Coupler.
- Swell Pedal.

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## Accidentals.

WILLING TO OBLIGE.—It had bidden fair to be a grand concert. One thing the chairman was anxious about was that the accompanist had not put in an appearance. The concert was delayed for fifteen minutes, but still no accompanist turned up.

The chairman, at his wits' end to know what to do, got up and said: "Ladies and gentlemen, I regret to say that Mr. Smyth, our accompanist, has not put in an appearance. Will it be too much to ask if any lady or gentleman would mind undertaking that responsible position?"

After a few minutes, a rather burly-looking gentleman from the back of the hall said he wouldn't mind "having a cut," whereupon the chairman, after arranging the music and things, took his place in the chair.

The new accompanist began by looking behind the piano, under the music, round the sides—in fact, everywhere.

The chairman, wondering what was amiss, asked him what he was looking for; whereupon the burly-looking gentleman, looking up at the chairman in amazement, replied: "I can't find the 'andle!'"

"WHAT is he playing?"

"Oh, Mendelssohn's 'Songs Without Words,' you know."

"H'm! Well, the audience seems to be doing its best to supply the deficiency."

## To Correspondents.

W. B.—It is by Elgar, and can be obtained at Novello's.

C. J. T.—The seating of your choir seems satisfactory. We do not see how you can better it under the circumstances.

AMATEUR.—There is no reason why you should not become an efficient player. But go to a good teacher.

VIOLINIST.—The gentleman you name is well known as a thoroughly good teacher.

The following are thanked for their communications:—C. F. (Canterbury), W. F. (Wigan), J. J. (Manchester), R. D. (Birmingham), C. C. M. (Reading), T. P. (Aldershot), E. D. (Neath), W. W. (Dublin).



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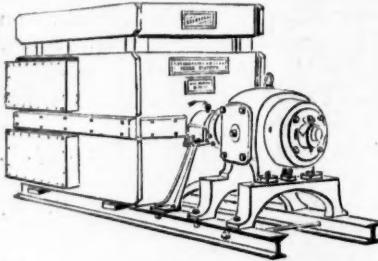
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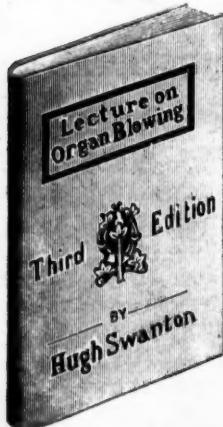
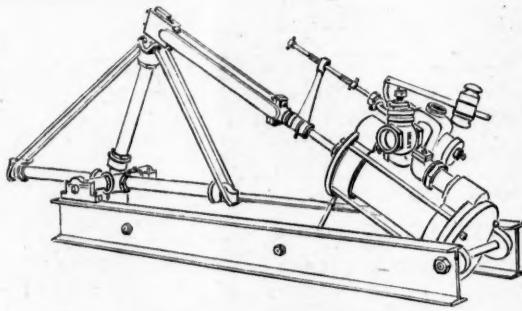
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